

# 2018

## 2018 Pacific States Biennial North American Print Exhibition



UNIVERSITY  
of HAWAII®  
**HILO**





# Introduction

# 2018

## 2018 Pacific States Biennial North American Print Exhibition



UNIVERSITY  
of HAWAII  
**HILO**







# Introduction

The Pacific States Biennial National (PSBN) printmaking exhibition at the University of Hawai'i at Hilo was established in 1982 as a regional exhibition featuring Hawai'i, Washington, Oregon, and California; and evolved into a national exhibition in 1985. For over 30 years, the PSBN has garnered an impressive number of entries from every state in the country and showcased the nation's most talented printmaking artists. The scope of the PSBN exhibition continues to serve the mission of UH Hilo to enhance the cultural environment of the island of Hawai'i. In addition to serving this mission, the exhibition provides an exceptional professional development and applied learning resource for students involved in all production aspects of the show.

We were pleased to have Helen Frederick as our 2018 juror. Helen is a recognized distinguished artist, curator, educator, coordinator of international projects, and the founder of Pyramid Atlantic. As an advocate for and an active participant in the Washington, D.C., metropolitan area arts scene, she has served on the directorial boards of alternative art spaces, various local and national boards and national peer-review panels. She has and fulfilled speaking engagements around the world, always emphasizing collaboration across disciplines. Throughout her life her passion for diverse cultures and histories has led her to travel to observe the material cultures of many societies, their skills and ideas and to make connections among disparate cultural traditions.

The 2018 PSBN international showcased 79 unique works that utilized a full range of contemporary approaches to print media and was curated through a selection of 582 submissions representing artists from 28 states, Mexico, and Canada. The selection was finalized during Frederick's 10-day visit to UH Hilo and included artists from Arizona, California, Connecticut, Georgia, Hawai'i, Iowa, Idaho, Indiana, Kentucky, Louisiana, Maryland, Michigan, Minnesota, Missouri, Mississippi, North Dakota, Nebraska, New Jersey, New York, Ohio, Oklahoma, Oregon, Pennsylvania, Tennessee, Texas, Washington, Wisconsin, and West Virginia. Selections also included Canadian artists from Alberta, British Columbia, Nova Scotia, and Quebec.

This year's exhibition includes the largest number of selected works in the history of the PSBN. In order to accommodate this larger exhibition, the works were presented in three separate venues that included the University of Hawai'i at Hilo Campus Center Gallery and Mookini Library, as well as the East Hawai'i Cultural Center exhibition galleries. During Frederick's visit, she reviewed the installed works and selected 8 Juror's awards which went to artists Briar Craig, Maria Doering, Vanessa Hall-Patch, Morteza Khakshoor, Michael Menchaca, Mark Sisson, Lisa Turner, and Donna Westerman. The First Place award went to Todd Herzberg of Kentucky, for his lithographic print titled: *Erik*. Herzberg will be travelling to Hilo in 2019 for a 10-day residency at UH Hilo to create a print for the Artist Print Edition (A.P.E.), Volume III.

The Hawai'i State Foundation on Culture and the Arts Acquisition Award Selection Committee also visited the exhibition to make purchase recommendations for the State Foundation Permanent Collection. These recognition awards went to artists Elizabeth Bennett, Myles Calvert, Todd Herzberg, Sophie Isaak, Morteza Khakshoor, Michael Menchaca, and Donna Westerman. We are also pleased that the Arts





*Tiana Honda, Helen Frederick, and Katya Hutchinson  
with Helen's finished print*

Acquisition Award Selection Committee recommended the Artist Print Edition Volume II for purchase, which showed concurrently with the PSBN at the East Hawai'i Cultural Center.

Frederick's visit was full of engaging activities. She delivered an insightful lecture about her creative process, travels, and collaborations and also gave a hands-on workshop on Sintra plate printmaking, which was well attended by students and community. While in residence, she worked diligently on her piece for the Artist Print Edition Volume III. Printing assistants Tiana Honda and Katya Hutchinson worked with her to pull a majority of the edition from the three-plate Sintra matrices. The remaining prints were pulled after her departure and sent to her for approval and signing. Frederick is the first artist in the A.P.E. Volume III project and will be joined by Todd Herzberg's contribution when he visits UH Hilo later in 2019.

The 2018 Pacific States Biennial North American Exhibition was made possible with funding and support from the University of Hawai'i Foundation: Howard and Yoneko Droste Art Department

bequest, the State Foundation on Culture and the Arts, and the University of Hawai'i at Hilo Art Department and Campus Center Student Activities Council.

For additional information regarding the exhibition and portfolio project, please contact the University of Hawai'i at Hilo Art Department Chair.

Sincerely,

Professor Jon Goebel  
PSBN Director  
University of Hawai'i at Hilo



# Juror's Statement

## **Raising Questions – PSBN 2018**

*Helen Frederick*

Great art gives you stirring memorable details that are recognizable and known, yet leaves enough unknowns for you to discover and question more. In the 2018 Pacific States Biennial North America juried print exhibition I reviewed almost 600 entries to select an exhibition that would uncover questions – some of critical artistic confrontation, others of satire and humor, many of pure perceptive invention and skill, and others demonstrating traditional excellence or innovation in printmaking media. Seeing how contemporary artists choose to draw, compose, and sustain their marks through the demanding processes of etching, relief, woodcut, screenprint, monoprint and mixed media print disciplines is such a pleasure. This biennial does not disappoint.

Todd Herzberg from Kentucky with his photolithograph titled ERIK stood out to receive the first-place residency award. His image of a human, masked as a bird with a stuffed deer under his arm, standing in a kiddie pool of green water, with a circle of empty chairs arranged in waiting, and a record player that may provide sound or voice, asks so many questions. What are they all doing together in this interior wall-papered room?

In the category of juror's awards Morteza Khakshoor born in Iran and now in Columbus, Ohio as an educator, provides another figurative screenprint titled A VERY FUNNY HISTORY. The large-scale colorful print situates a dapper young man sitting on a love seat type couch next to a truncated torso of an older man. This distorted juxtaposition provokes many questions about authority, intimacy, perhaps some form of damage, and certainly a surreal disconcerting passage of time and space.

Strong messages are also found in the artists Briar Craig, Vanessa Hall-Patch, and Mark Sisson. WHITE WASH PRIVILEGE by Briar Craig (Kelowna, British Columbia), is a hand pulled ultra-violet screenprint that broadcasts a graffiti-like message of injustice overlaid on the American Flag and the recognizable signature cover of a National Geographic magazine. STILL STANDING IN DAVIES ORCHARD by Vanessa Hall-Patch, from Bowen Island, British Columbia, demonstrates absence and presence in the format of a double-sided urban-scape screenprint on two-sided translucent paper. Mark Sisson (Stillwater, Oklahoma), with his PORTRAIT OF DANIEL KING, a linocut/woodcut/lithograph, gives us the richest portrait rendering of a young man under a spotlight, but also illuminates suggestive coded messages all around his uniformed visage.

OBJECTIVE #1, a screenprint by Lisa Turner, Bellingham, Washington, perhaps asks the most puzzling questions with a hazing blue biomorphic shape that is arranged in front of a pale pink tree/sky, and sitting atop some type of mechanical device on an edgy cliff. A bit threatening, yet endearing, the blue silhouette seems inert at the moment.

Lastly three juror's awards go to Donna Westerman, Orvinda, CA, for her beautiful large monochromatic reduction woodcut WATER UNDER THE BRIDGE; and to Michael Menchaca from San Antonio, Texas,



who celebrates plurality in GOTTA CATCH"EM ALL! with his dubiously patriotically colored marching crowds in screenprint; and finally, from Dartmouth Canada, Maria Doering's NOSTALGIC STATE, a reduction linocut, that refers us to a floating complex cellular structure radiating brilliant warm organic colors.

Thank you to Jon Goebel for inviting me to be the juror for PSBN 2018, and to UH Hilo for the opportunity to create a new print for the Art Department's Artist Print Edition (APE) Project. My appreciation to Tiana Honda and Katya Hutchinson who carefully assisted in the print production. It is so rewarding to work in a well-equipped print studio energized by young artists and the community. My week in-residence including field trips with Marlene Goebel, Michael Marshall and the Arts Club, was filled with the sharing of great stories and observations, all of which provided many new questions that I will continue to ponder for some time.



# Review

## Discombobulation Abounds: The State of the North American Psyche in Print

By Isabella Ellaheh Hughes

Medium-specific, juried exhibitions are vast to tackle and digest. The 2018 Pacific States Biennial North American, exclusively focusing on printmaking from anywhere on the North American continent, its islands, and outlying US territories, is no different. Founded in 1982 by the Art Department Print Studio at the University of Hawai'i at Hilo, this edition marks the 19th edition of this ambitious biennial. Unlike many medium-specific, juried exhibitions and biennials, when often there is barely a way to quantifiably connect the pieces or find a clear narrative beyond expertly executed quality of work, there are apparent, pervading themes that surprisingly unite the majority of the 79 artists in this edition of the biennial, juried by noted artist, curator and educator, Helen C. Frederick: the state of the North American psyche in 2018 with a stark reflection on the its discombobulation of the human experience. Works in this biennial are often oscillating between a focus on where humans literally and psychically belong - whether it is in the present, the past, or indigenous, nonlinear contexts of time; the tension between the manmade and natural world; and bold political statements, championing human rights and a call for change that can only be read as a direct reaction the concerning conservative turn the US has taken. Through all the works, with the exception of a few, escapist, abstract pieces and representative that both evoke the biomorphic and nature, tension is present.



In Morteza Khakshoor's (Ohio) screen print, *A Very Funny History*, a stylized, setting of what could be inferred as a classic psychiatrist and patient on a couch is depicted. This stylized interior scene has an overwhelming amount of emotion, although executed in a nostalgic pantone suggesting the brightly colored, yet nonetheless monochromatic vintage movie posters from the earlier part of the 20th century. Arrestingly, the elegant, suit-wearing, seated figure who commandingly takes upon the rouse of a psychiatrist,

appears decades younger than the malaised character lying on the couch.

Also investigating the interior of space with an early, Wes Anderson-like ironic quality is Todd Herzberg's (Kentucky) lithograph, *Erik*. This highly detailed and intricate lithographic depicts a boy inside a domestic, interior space, ripe with imagery and symbols that mysteriously lend themselves for an audience inference. Wearing a realistic, bird mask, carrying a deer head, the circle of empty chairs around the determined, profile-facing figure of the boy who stands in a children's wading pool feels both charming and disconcerting simulta-





neously - what exactly has gone on here and what does the artist want us to speculate?

In Rachel Kishimoto's *Obsolete*, a flame-haired woman invites the viewer once more into the interior. Stylistically reminiscent of an early, 20th century John William Waterhouse maiden, lays jarringly on the floor. Nude and bound by wires, she is clearly some hybrid between robot and human, perhaps a metaphor for the state of humanity in our increasingly digitally-focused and socialized world. Lush, tropical houseplants create a border pattern, once again, as in many of the interior works, the jarringly familiar with the absurd is meshed together.



Moving into nature and examining the tension between the manmade and natural world is another, recurring theme in this year's Biennial. Whether a scene of dense, houses atop a monochromatic mountain scene with hints of Modernist architecture in Cynthia Back's *Andes: Urban* or a doomsday-esque landscape of a blimp riding low overhead a desolate, rocky landscape in Endi Poscovic's *Test Stone with a Rock III, Distant View after H. Seghers*, something is clearly amiss between man and nature's



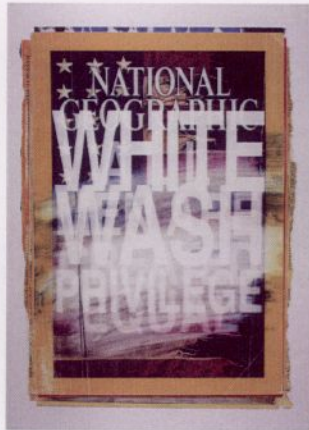
engagement. Perhaps no two pieces more directly question the impact of the manmade on the natural world than in the stark, barren scene of what appears to be coffins beneath a stony, canyon-like mountaintop in Paul Acevedo's lithograph, *El parque de marmol*, which trans-



lates as the 'marble park' or in David Avery's *The Last Roundup*, a black and white small etching which depicts a sinister skeleton atop what appears to be an oil drill, penetrating the earth with an assortment of decrepit characters right out of Hieronymus Bosch's *Garden of Earthly Delights*.



Rachel Perry  
 History of Labor Unionism II  
 Image  
 American Art 1945



Literal and quite politically charged works, often directly using text to address the most glaring, problematic and divisive issues in a Trump-era presidency and America are frequent in this edition of the Biennial. Whether addressing racism and the foundations of the US being based in White privilege and a whitewashing of history in Bria Craig's hand pulled, UV print, *White Wash Privilege* atop a National Geo-

graphic cover - a magazine that has a deeply racist legacy, like most institutions in America, or the plight of immigrants in Ruthann Godollei's screen print on an actual dishcloth, *Know Who*, which in bold, red letters, implores the viewer to 'Know Who Washes Your Dishes.'

Gay rights (and perhaps a subtle commentary on the need more than ever to defend them in a Trump era) are addressed, Benjamin Rinehart's cyanotype print of two, vintage, almost out of a Western movie/Gold Rush era two men embracing in the aptly titled, *Gay Panic Defense*. Wall Street corruption and the rising economic inequality in America are the focal point in the 11-color print by Colleen Sullivan, *99: Who are the One Percent?*



One of the highlights of the 2018 edition of this print biennial is the strong representation of a variety of different cultural reference points and diversity of backgrounds from the

artists. The experience of being Filipino American, family and heritage is poetically explored in the multifaceted, beautifully dreamy artist book of Benjamin Iluzada on handmade paper, *Ninuno Espiritu*, where his delft, multidimensional printmaking should be equally noted with his prose.





In Michael Menchaca's screenprint, *Gotta Catch 'Em All!*, distinctive references to Mesoamerican imagery is juxtaposed with a contemporary, video-game like aesthetic, bridging together thousands of years of Mesoamerican traditions and imagery with contemporary culture.

Mesoamerican imagery and culture is once more featured in the emotive lithograph-seriograph by Humberto Saenz, *Limpiador de Ventanas*, which translates as the 'window cleaner.'

The proud body of the window cleaner walking into a blank horizon captures the human dignity in honest work, which stylistically is evocative of Mesoamerican designs.

Amidst all the probing, profound and incredibly socially, environmentally, culturally, politically and overall highly narrative works in this biennial that reflect the chaotic, tumultuous times of our era, on the opposite end of the spectrum, woven throughout the many pieces in this biennial, a strong alternative narrative, which is in stark contrast to the aforementioned, can be found: a return to nature and nature's beauty. Whether an escapist reaction to an intense, charged, an particularly ugly era for North Americans, or serving as a reminder that whatever we may be enduring in the human world, solace and perhaps answers can be found in nature. Whether literal representations or more fantastical and biomorphic, there is a calming, reverent quality to these works reflecting the natural world, which are timeless and removed from so many of the more literal, heady, incredibly relevant, albeit intense pieces that truly reflect the year that was 2018 in North America.



Building and renewal, coupled with observations on the symbiotic relationship between bees and flowers are on display in Andrea Pro's woodcut, multicolor print, *Gathering Lehua*, a native, Hawaiian flower holding great cultural significance for the indigenous Hawaiian community, the Kanaka Maoli, which in recent years, has been hit with the Rapid 'Ohia Disease on Hawai'i Island.





Complementing observations and reflections on the natural world is Christine Baum's *Ripple*, showing water lily plants at an unusually upward perspective. Deeply evocative of Japanese woodblock prints from the early 20th/ late 19th century, printed on Japanese hosho paper further emphasizes the Japanese reference point.

Bright, biomorphic masses that at once could be referencing rock formations in the desert; cell structures; or appear to be growing crystals from a child's science kit, are playfully enigmatic and wondrous in Tatjana Pavi's multifaceted print that combines etching, with viscosity printing, collage and monotype on okawara paper, *La Passeggiata III*, which translates into 'the walk.'



If one work could perhaps surmise succinctly the overarching ethos, themes and values of the 2018 Pacific States Biennial North American Print it would be the biomorphic, yet eerily recognizable forms in Patrick Vincent's stone lithography, *Ocean's Bones*. In this dreamy print, coral-like brain shapes or perhaps, brain-like coral, some bleached and dead-looking, others vibrantly purple and plump, grow atop of what appears to be the skeleton of a turtle, with humanoid-like forearm skeleton arms, bended at the elbow joint where one would expect fins. Once again, as many of the works have in this edition of the biennial, an air of mystery, familiarity, natural world shapes and forms juxtaposed with the human are depicted. Diving deep into a pale blue, abyss, leaving one to wonder what reflections, reactions and state of the North American human psyche will meet us in the 2020 Pacific States Biennial North America.









# Exhibition

Paul Acevedo  
*El parque de marmol*  
Lithograph  
Turlock, CA, US



Keegan Adams  
*Past, Present, Future*  
Intaglio, Monotype, Transfer  
Bay Village, OH, USA







Alejandra Aguilar Caballero  
*Jauria I/ Pack I*  
 Two Plate Woodcut  
 Mexico City, Mexico

Heidi Almosara  
*Horsetail Knot with Flower Sliver*  
 17-Color Reduction Screen Print  
 Weatherford, TX, USA

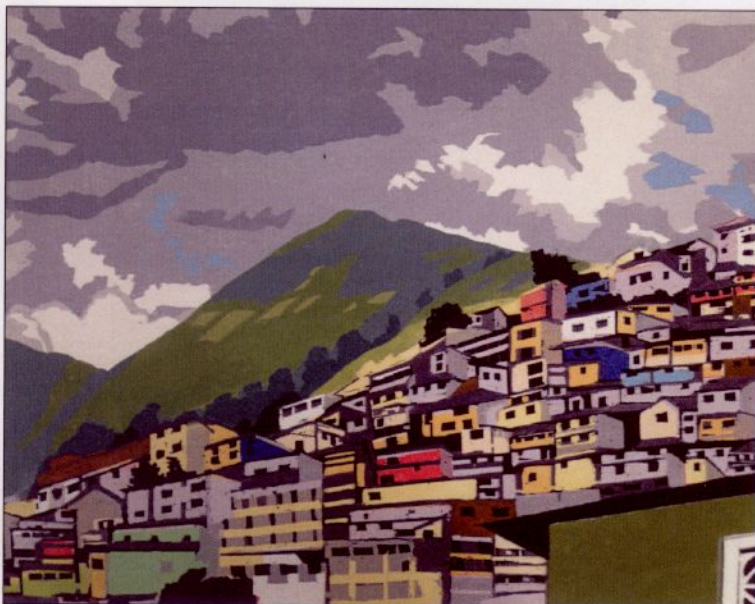


David Avery  
*The Last Roundup*  
 Etching  
 San Francisco, CA, USA

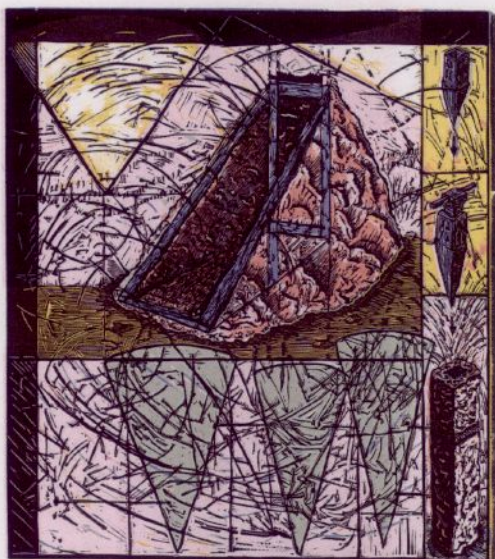




Martin Azevedo  
*If I have to you will have to*  
 Lithograph and Silkscreen  
 Hanford, CA, USA

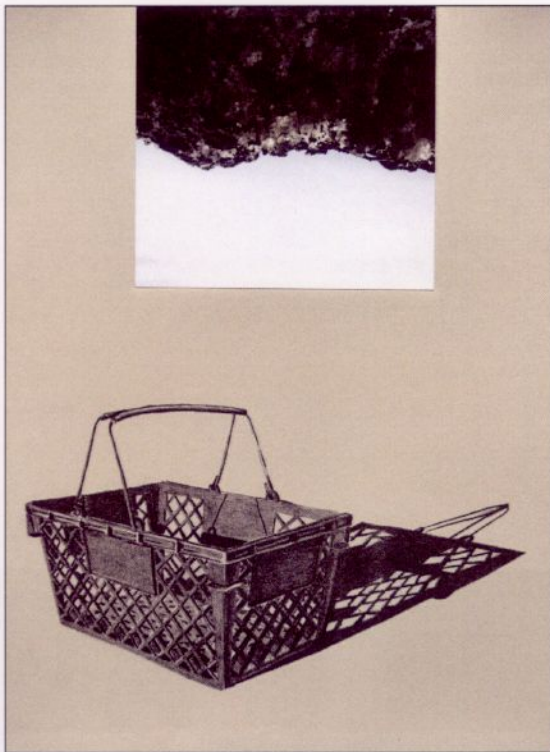


Cynthia Back  
*Andes: Urban Panorama 2*  
 2-Block Reduction Woodcut  
 Lansdowne, PA, USA



Martin Azevedo  
*Mounting The Stage Of Existence*  
 Silkscreen and Relief  
 Hanford, CA, USA





Kristen Bartel  
*Microcosm: Basket with Snow*  
 Stone Lithograph with Inkjet  
 Racine, WI, USA

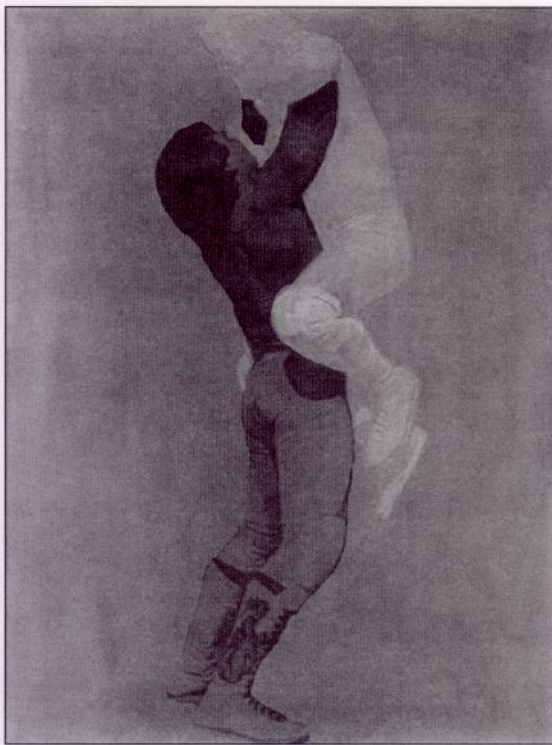


Curtis Bartone  
*PESTILENCE...*  
 Etching (Two Plates/Runs)  
 Savannah, GA, USA



Christine Baum  
*Ripple*  
 Monotype on Hosho Paper  
 Odenton, MD, USA





Judith Baumann  
*Choke Slam*  
Screen Print with Graphite Powder  
Pendleton, OR, USA



**Bag**

I was zipping through my list of errands feeling great about myself. No traffic, plenty of parking, correct change. I even remembered to bring my reusable bag into Target. I was already in the habit of bringing it with me into grocery stores, so I felt ultra-competent that I'd thought to bring it into a department store. By the time I walked into Whole Foods I had already crossed off Get Gas, Library, Bank, and my previous stop at Target. This was my reward. I would leisurely taste free samples while browsing the micro brews. I took my time in front of the refrigerated case. I was thinking of getting a couple single bottles to try as well as a 6 pack of my old favorite. I chatted with other beer enthusiasts about hops/malt blends and whether or not to stay loyal to a brand when it was bought out by a large corporation. I was so engrossed in my beer reverie that after I'd chosen my beer, I couldn't find my cart that held my reusable bag. Someone had stolen my cart!

I've lost carts before. Once was just after I'd had a butcher hand me half of a pork butt. I was mortified that I had to tell him I'd lost my butt and could he please get me another one.

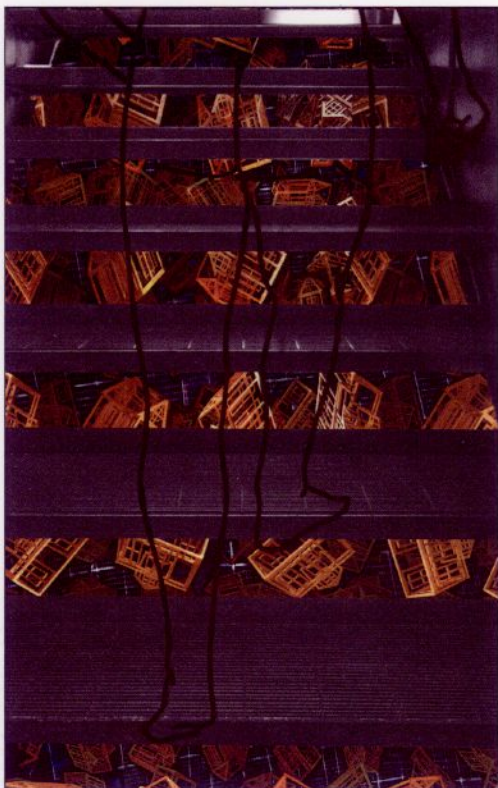
So, the hunt was on. I scanned carts in my area looking for the telltale bag, then made my way to the front of the store on high alert figuring I would spot the cart/bag thief at checkout. I lurked around the row of registers and peered down aisles. My day had been going so well. All I needed was my bag back and I could return home feeling victorious. After a significant amount of lurking, the staff asked if they could help me. I explained I was looking for my bag. They got one of their green Whole Foods bags, perhaps because they were being nice or maybe they were just hoping I'd leave. Inwardly, I wanted my bag for the feeling of completion and perfection and justice, but I knew that was ridiculous. So I bought my warming beer, carried it to my car in the new bag, and placed it in the back next to...MY BAG filled with my Target purchases. Oh yeah, I forgot I'd already used it. Well, not a perfect job shopping, but hey, I got a new bag. Score.



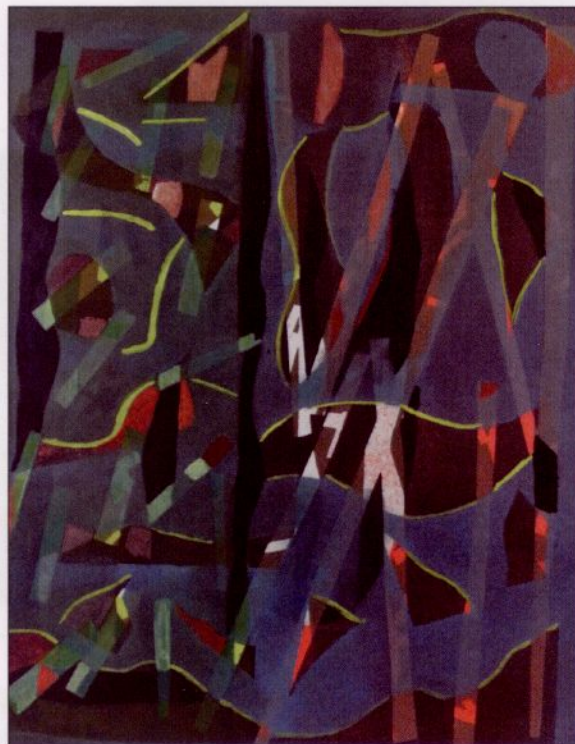
Christopher Benson  
*Remnants 1*  
Linoleum Relief and Screen Print  
Modesto, CA, USA

Elizabeth Bennett  
*Bag*  
Screen Print  
Cupertino, CA, USA  
\*SFCA Recognition Award





Edward Bernstein  
*Falling Through the Cracks*  
 Inkjet, Laser Cut, Intaglio, Powdered Pigment  
 Bloomington, IN, USA



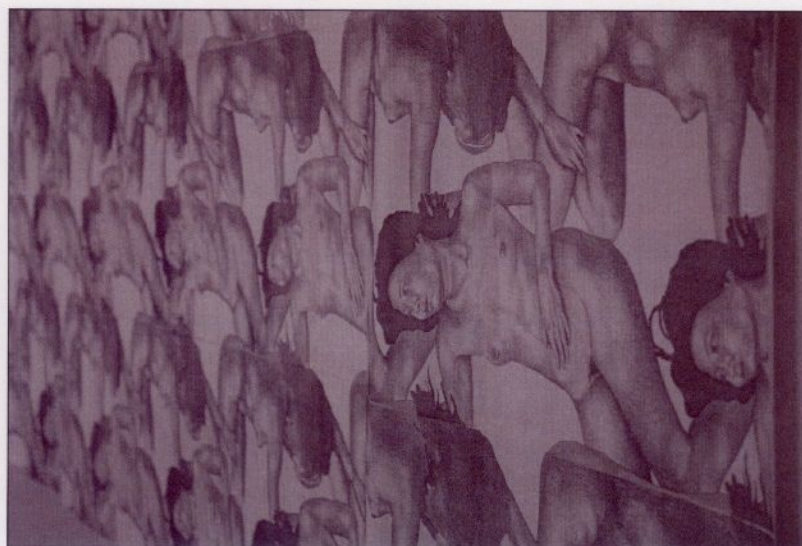
Henry Bianchini  
*SEEING THROUGH*  
 Monotype - Oil  
 Kea'au, HI, USA

Anne Burton  
*What Was She Wearing*  
 Reduction Woodcut on Japanese Paper  
 Lincoln, NE, USA





Karen Brussat Butler  
*Wandering THE MIDWAY BOOK*  
 Risograph Printing/ Lithograph  
 Norwalk, CT, USA



Danqi Cai  
*One Hundred (Would Be) Daughters*  
 Stone Lithograph  
 Baltimore, MD, USA

Myles Calvert  
*W.W.McQ.D?*  
 Image Transfer, Screen Print, Puff Ink  
 Alfred Station, NY, USA  
 \*SFCRA Recognition Award

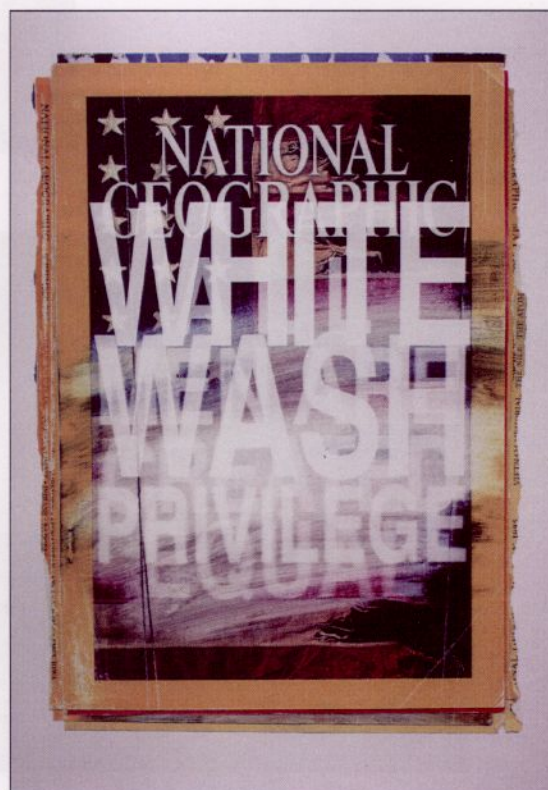




Mei Fung Elizabeth Chan  
*Mind your Steps*  
 Wood Engraving and Woodcut  
 Centereach, NY, USA



Briar Craig  
*White Wash Privilege*  
 Hand Pulled Ultra-Violet Screen Print  
 Kelowna, British Columbia, Canada  
 \*Juror's Award



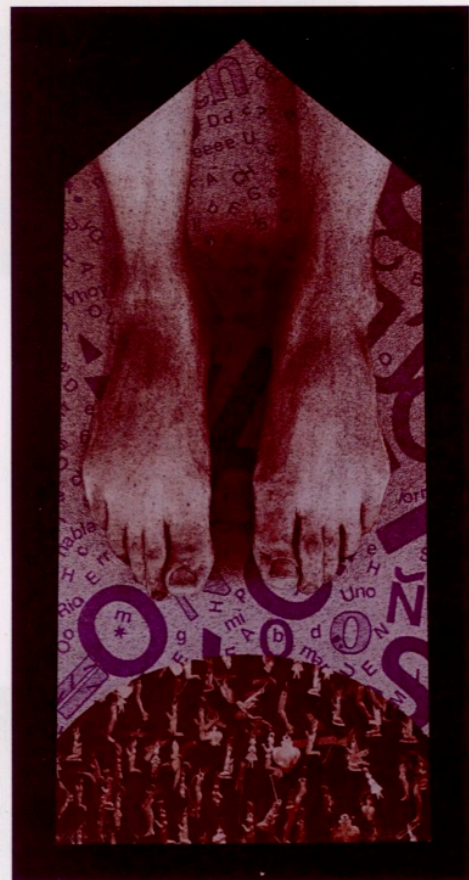
Jacob Crook  
*Everything Must Go*  
 Mezzotint  
 Starkville, MS, USA







Michael Dal Cerro  
*Model Homes*  
 Linocut  
 Lyndhurst, NJ, USA



Maritza Davila  
*Milagros*  
 Lithograph  
 Memphis, TN, USA

Pamela DeLaura  
*Collision X*  
 Serigraph and Cyanotype  
 Detroit, MI, USA







Annegret Disterheft  
*Above and Below*  
 Serigraph  
 Salem, OR, USA

Tallmadge Doyle  
*High Tides Rising V*  
 Etching, Aquatint, Chine Colle  
 Eugene, OR, USA

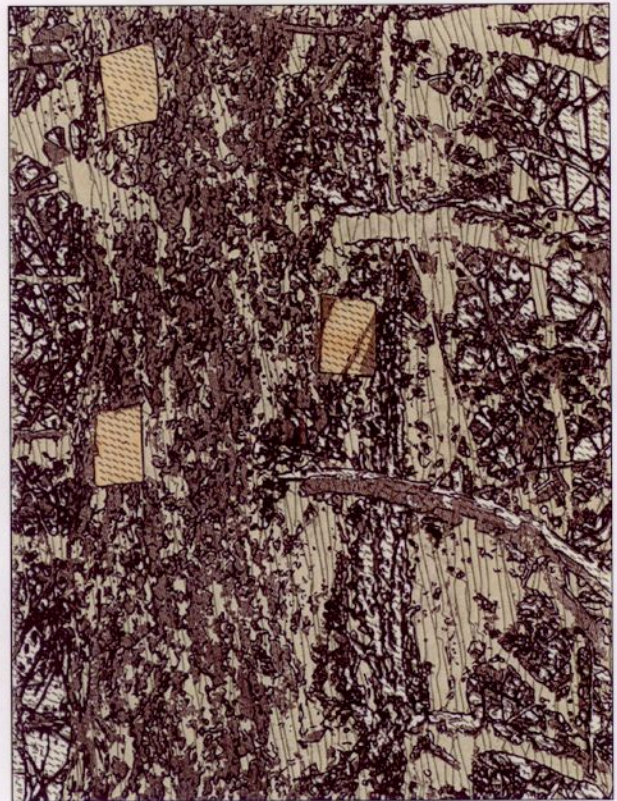


Maria Doering  
*Nostalgic State II*  
 Reductive Linocut  
 Dartmouth, Nova Scotia, Canada  
 \*Juror's Award

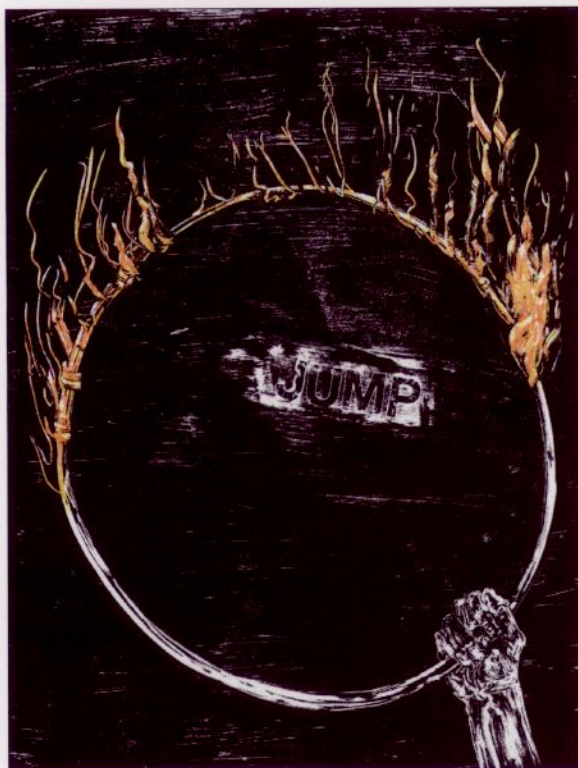




Keith Dull  
*I Am Knot: Kite Boy...*  
 Color Reduction Relief  
 Ashland, OH, USA



Barbara Foster  
*Tagged: Unit Boundary*  
 Laser Cut Relief with Hand-Painted Ink  
 Sebastopol, CA, USA

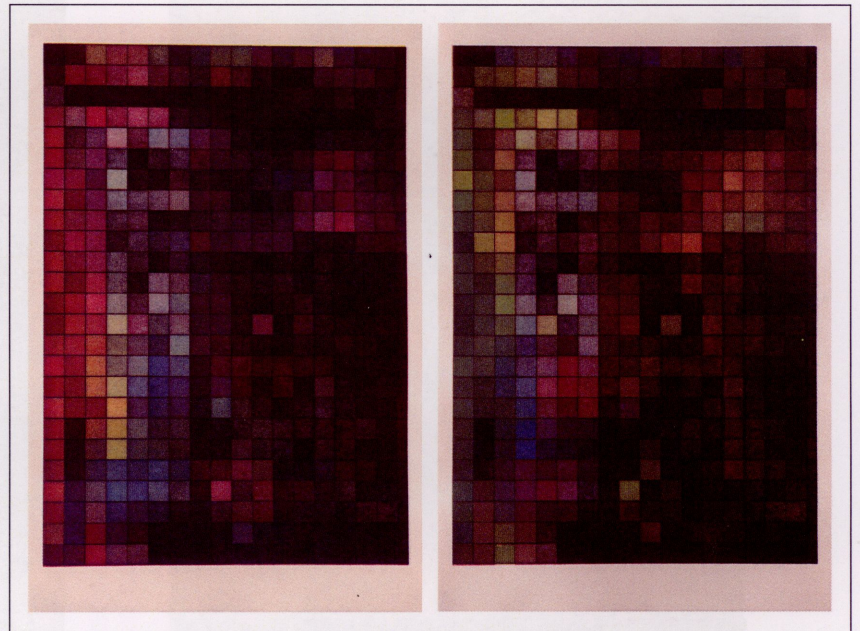


Ruthann Godollei  
*Hoopla (Jump)*  
 Screen Print  
 St. Paul, MN, USA

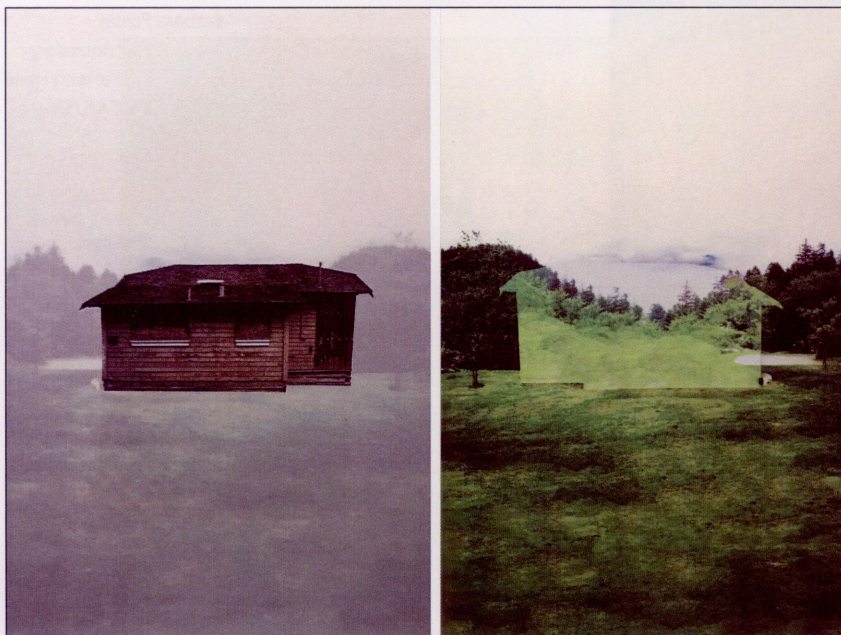




Ruthann Godollei  
*Know Who*  
Screen Print on Dishcloth  
St. Paul, MN, USA

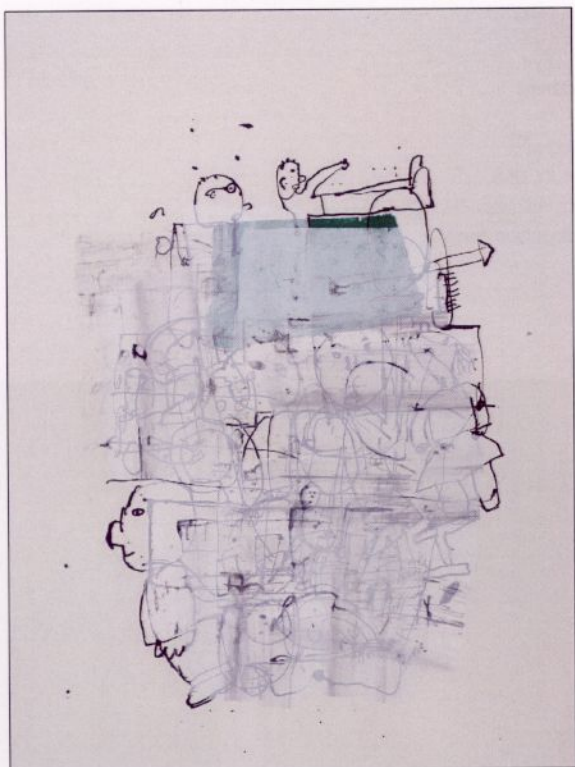


Enrique Guadarrama Solis  
*Notas sobre el tiempo I...*  
4 Plate Aquatint (Diptych)  
Magisterial, Tlalpan, Mexico

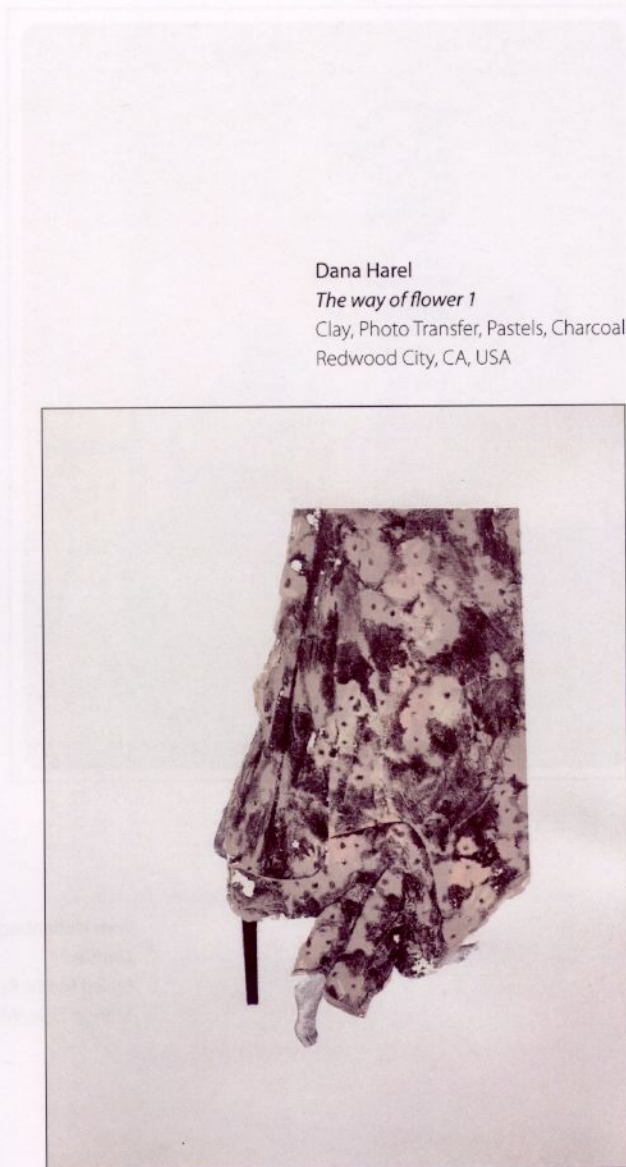


Vanessa Hall-Patch  
*Still standing in Davies Orchard*  
Screen Print and Translucent Paper  
Bowen Island, British Columbia, Canada  
*\*Juror's Award*





Mia Halton  
*Whitewash*  
Ink on Paper  
Baltimore, MD, USA



Dana Harel  
*The way of flower 1*  
Clay, Photo Transfer, Pastels, Charcoal  
Redwood City, CA, USA

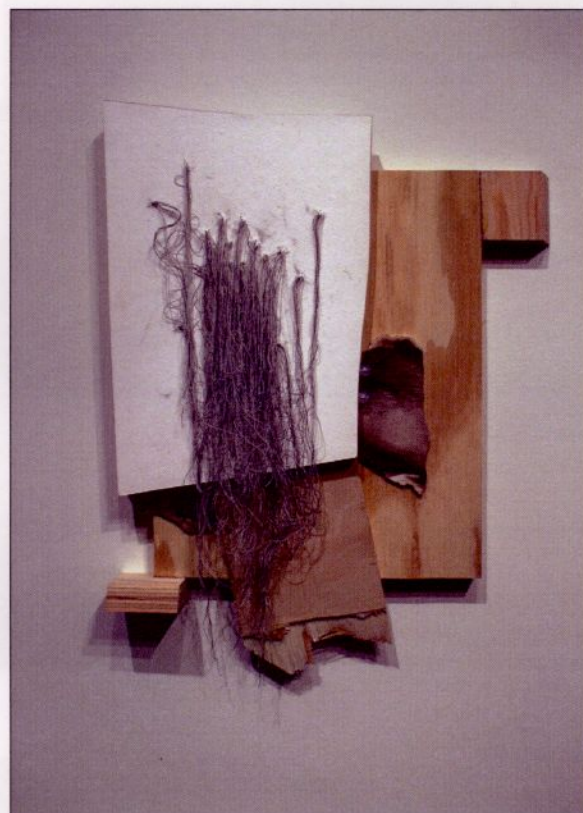
Cidne Hart  
*Gold Line*  
Dry Point  
Los Angeles, CA, USA





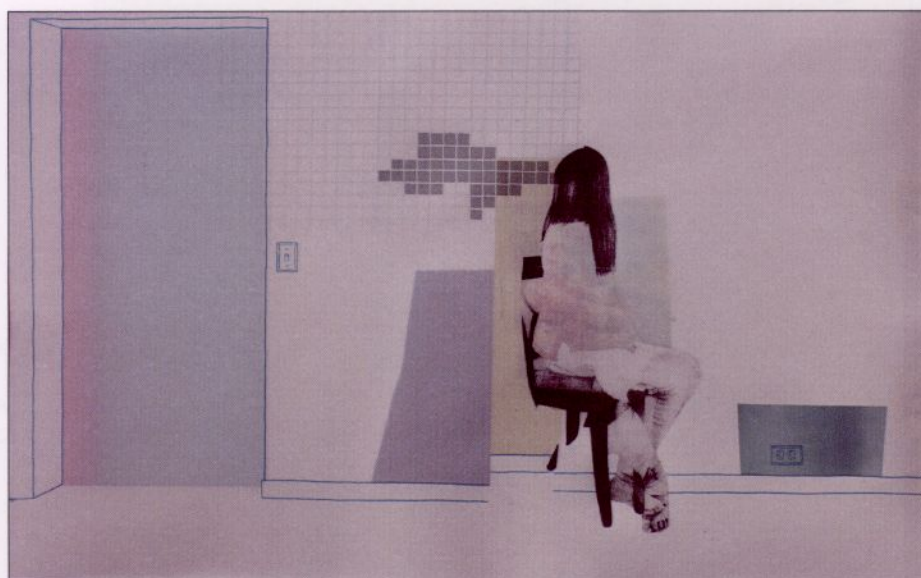


Todd Herzberg  
*Erik*  
 Photolithograph  
 Lexington, KY, USA  
 \* First Place Residency Award  
 \* SFCA Recognition Award



Tom Hollenback  
*Untitled*  
 Mixed Media Relief Print  
 Menomonie, WI, USA

Heather Huston  
*Waiting Room*  
 Silkscreen on Mylar  
 Calgary, Alberta, Canada

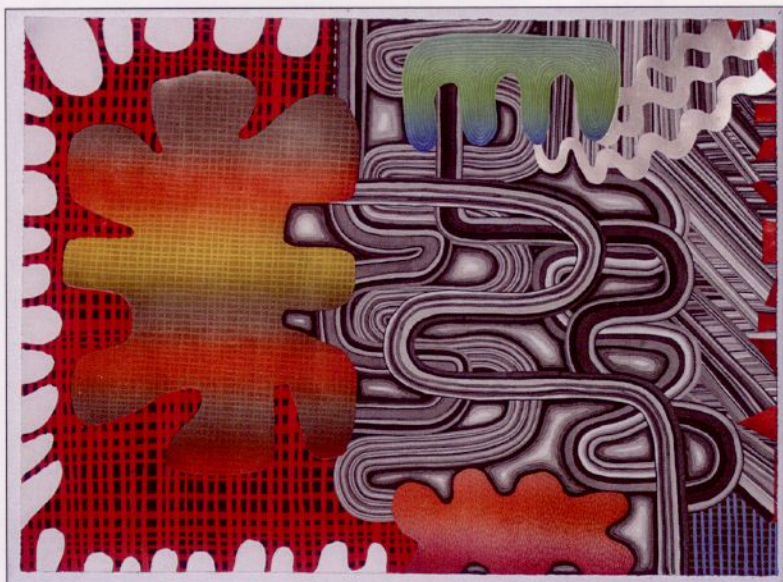






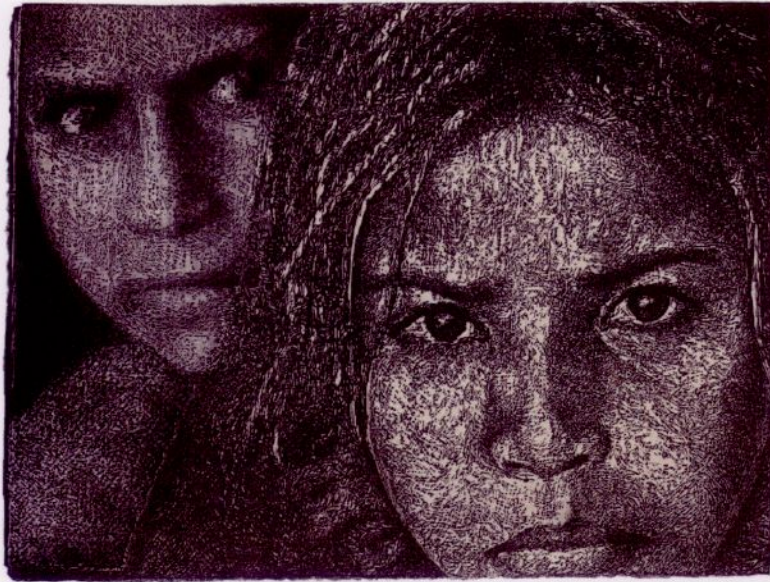
Raluca Iancu  
*Reconstruction Attempt #17...*  
 CNCrouter Woodcut and Linocut Collage  
 Ruston, LA, USA

Benjamin Iluzada  
*Ninuno Espiritu*  
 Woodcut, Linocut, and Lithograph  
 Philadelphia, PA, USA



Sophie Isaak  
*I take everything personally*  
 Reduction Woodcut, Foil, Silkscreen, and Ink  
 Iowa City, IA, USA  
 \*SICA Recognition Award





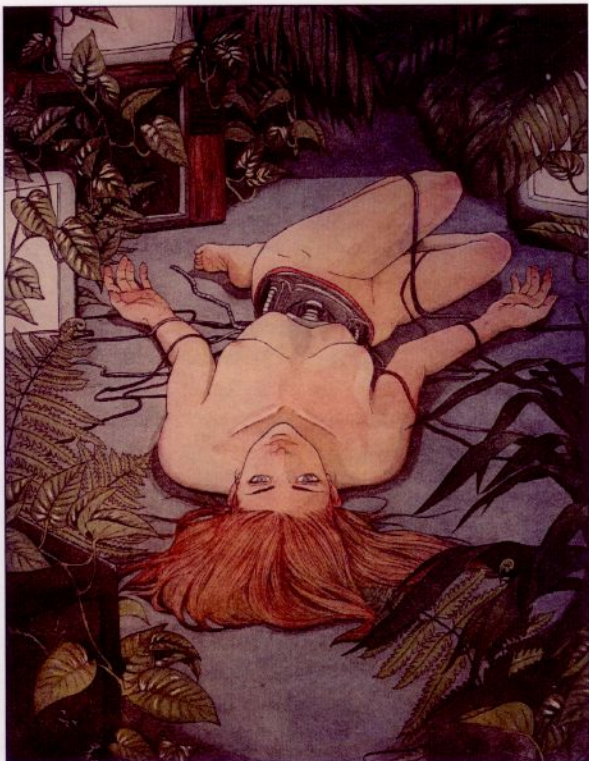
Ann Johnston-Schuster  
*The Big Brother*  
 Woodcut and Digital Mixed Media  
 Fountain Valley, CA, USA

Morteza Khakshoor  
*A Very Funny History*  
 Screen Print  
 Columbus OH, USA  
 \*Juror's Award  
 \*SFCA Recognition Award



Drew Justice  
*No Joke*  
 Woodcut and Screen Print  
 Knoxville, TN, USA





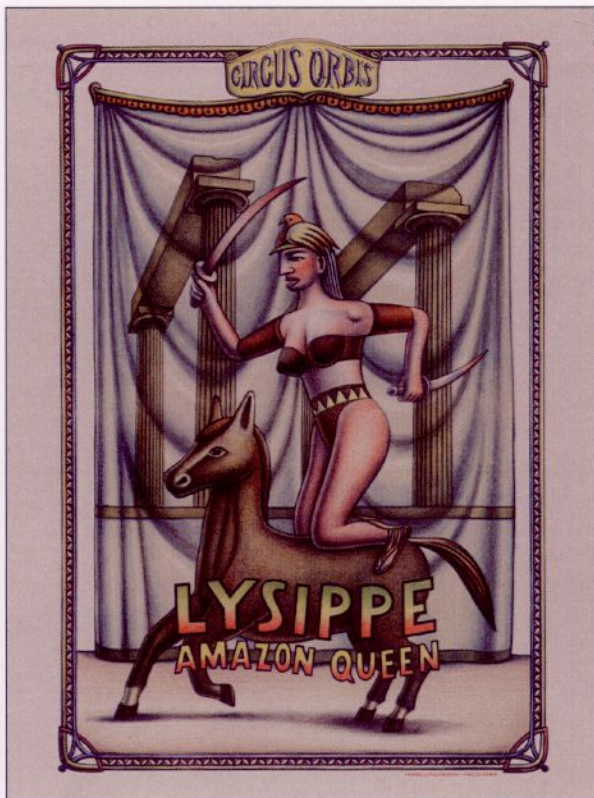
Rachel Kishimoto  
*Obsolete*  
Intaglio  
Hilo, HI, USA

Mario Laplante  
*Foster*  
Monoprint  
San Francisco, CA, USA



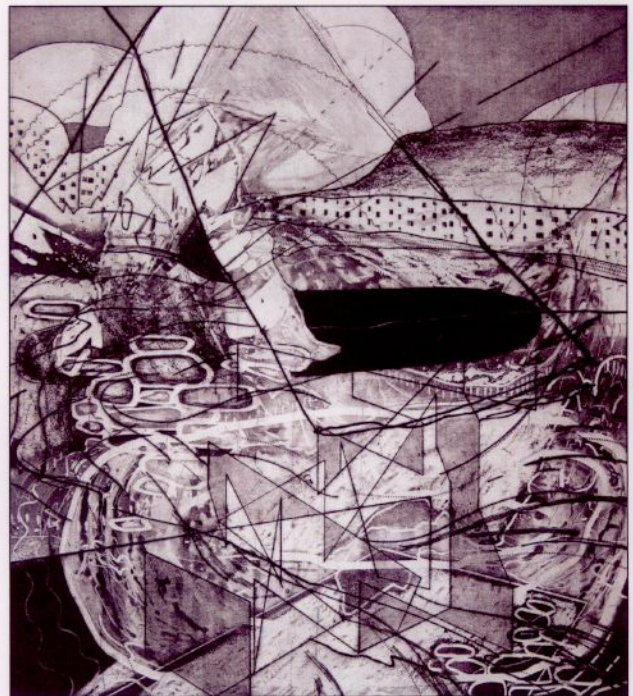
Joseph Lupo  
*BE CHANCE.*  
Laser Cut Relief  
Morgantown, WV, USA



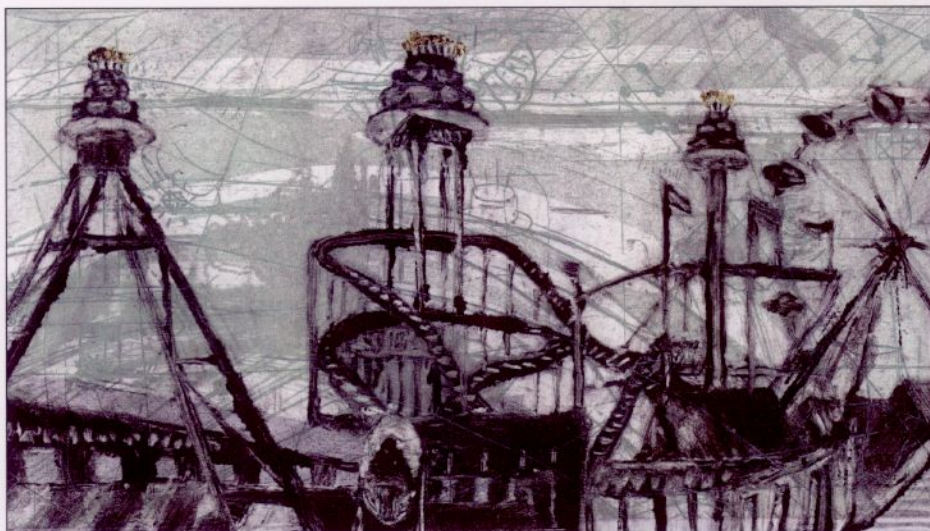


Beauvais Lyons  
*Circus Orbis: Lysippe Amazon Queen*  
 Lithograph  
 Knoxville, TN, USA

Mike Marks  
*How The Highlands Laid Low*  
 Intaglio (Drypoint, Spitbite, Mezzotint)  
 Minneapolis, MN, USA



Tonia Matthews  
*Cake Day*  
 Monoprint with Gold Leaf  
 Baltimore, MD, USA

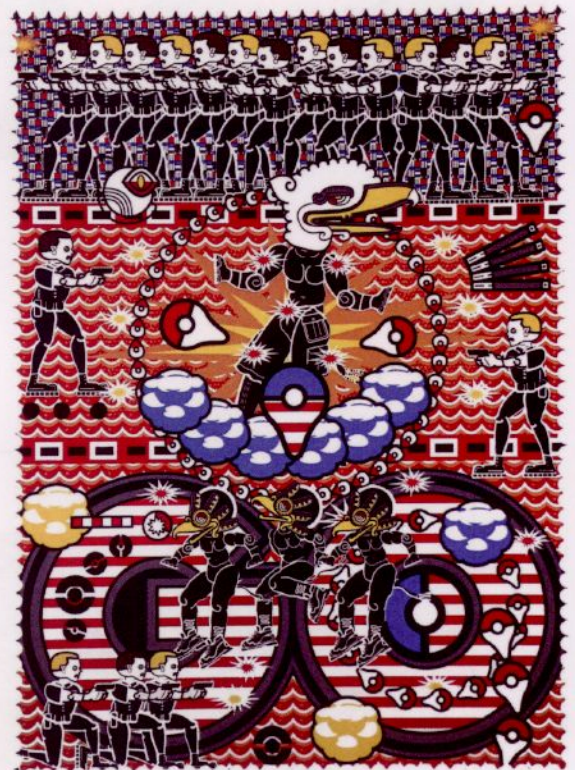






Nichole Maury  
*Failures of Communication: #1*  
 Intaglio  
 Kalamazoo, MI, USA

Michael Menchaca  
*Gotta Catch 'Em All!*  
 Screen Print  
 San Antonio, TX, USA  
 \*Juror's Award  
 \*SFCA Recognition Award



Meghan OConnor  
*Gravitational Oscillations*  
 Lithograph and Screen Print  
 Sioux City, IA, USA

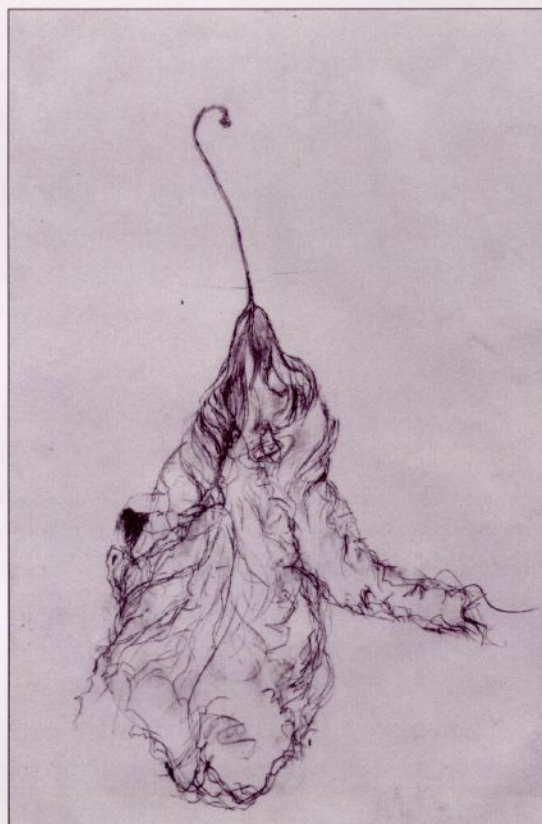
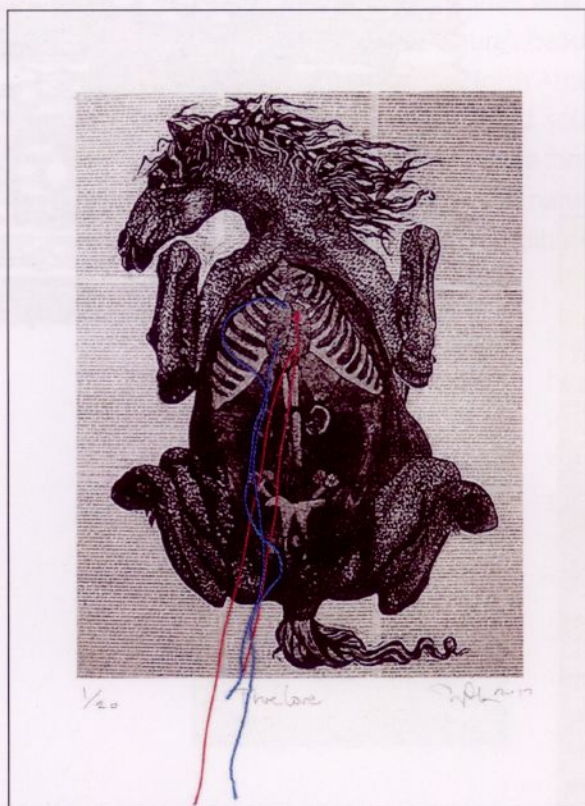






Tatjana Pavievi  
*La Passeggiata III*  
 Etching, Viscosity, Collage, Monotype  
 Seattle, WA, USA

Sheila Pitt  
*True Love*  
 Archival Pigment Print and Thread  
 Tucson, AZ, USA



Susan Percy  
*Sunflower Leaf #8*  
 Drypoint on Arches 88  
 Barnesville, MD, USA





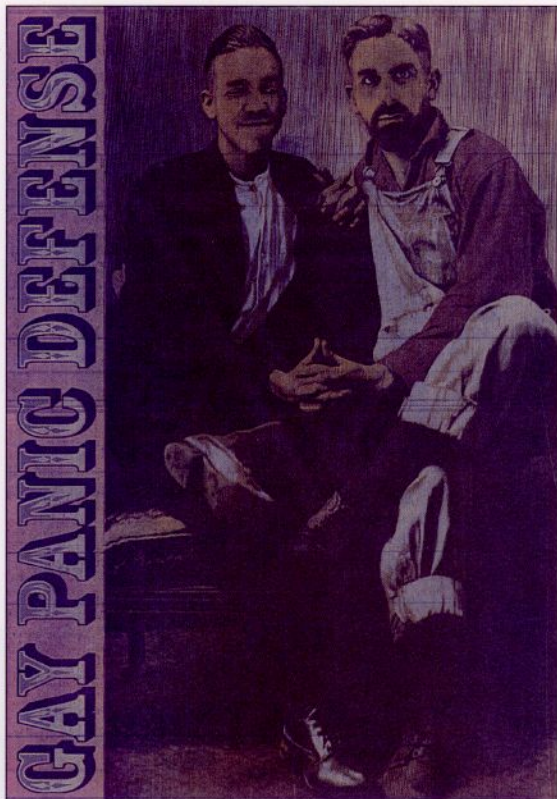
Endi Poskovic  
*Test Stone with a Rock III...*  
 Color Lithography  
 Ann Arbor, MI, USA

Jim Powlan  
*Crossroads*  
 Deep Relief Etching on Japanese Silk  
 Kihei, HI, USA

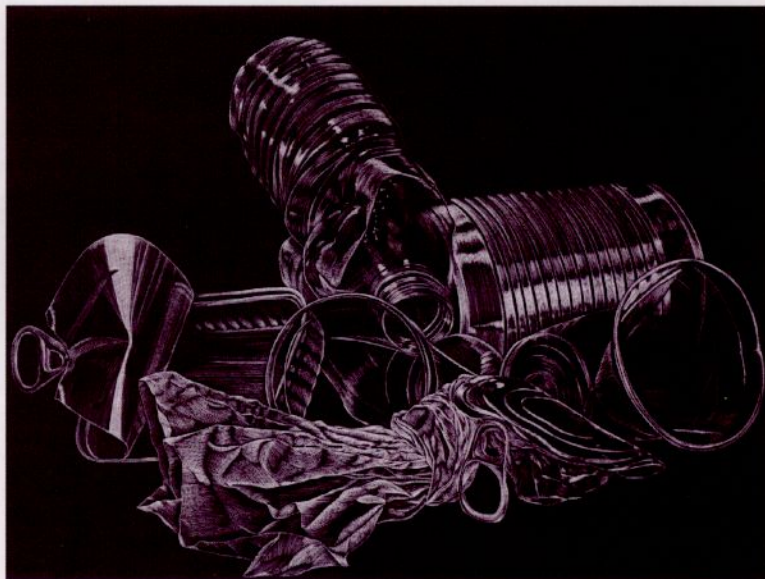


Andrea Pro  
*Gathering Lehua*  
 Woodcut  
 Holualoa, HI, USA





Benjamin Rinehart  
*Gay Panic Defense*  
 Cyanotype and Reduction Woodcut  
 Appleton, WI, USA



Christiane Roy  
*Le legs*  
 Burin (Graver) on Copper Plate  
 Sutton, Quebec, Canada

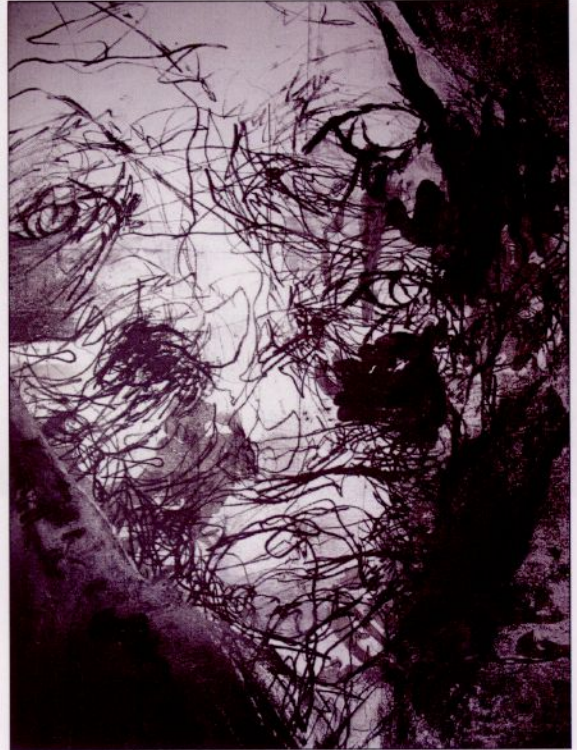


Humberto Saenz  
*Limpiador de Ventanas*  
 Lithograph and Serigraph  
 Helotes, TX, USA

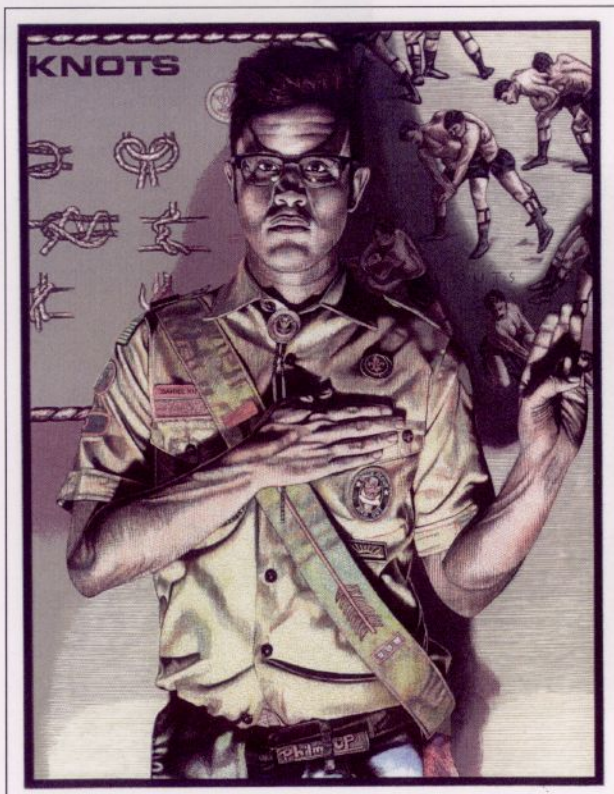




Meredith Setser  
*Boblo Disassembled*  
 Etching and Mezzotint  
 Indianapolis, IN, USA



Sarah Sipling  
*Deteriorate I*  
 Lithography  
 Maryville, MO, USA



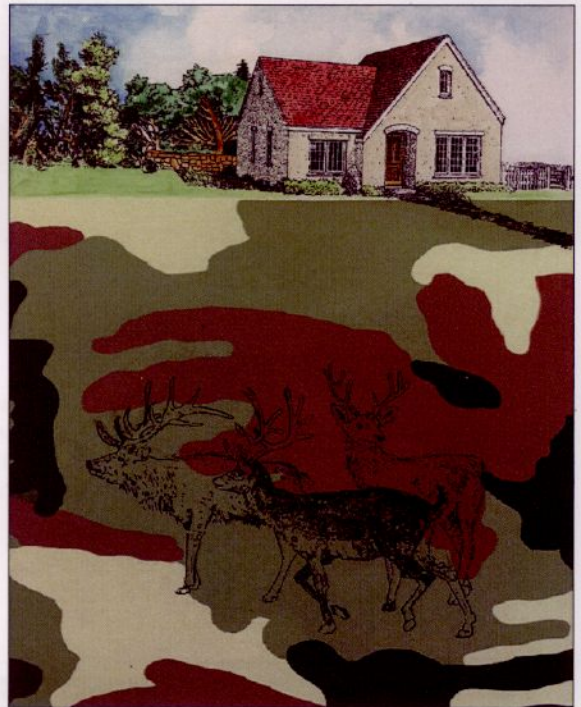
Mark Sisson  
*Portrait of Daniel King*  
 Linocut, Woodcut, and Lithograph  
 Stillwater, OK, USA  
 \*Juror's Award



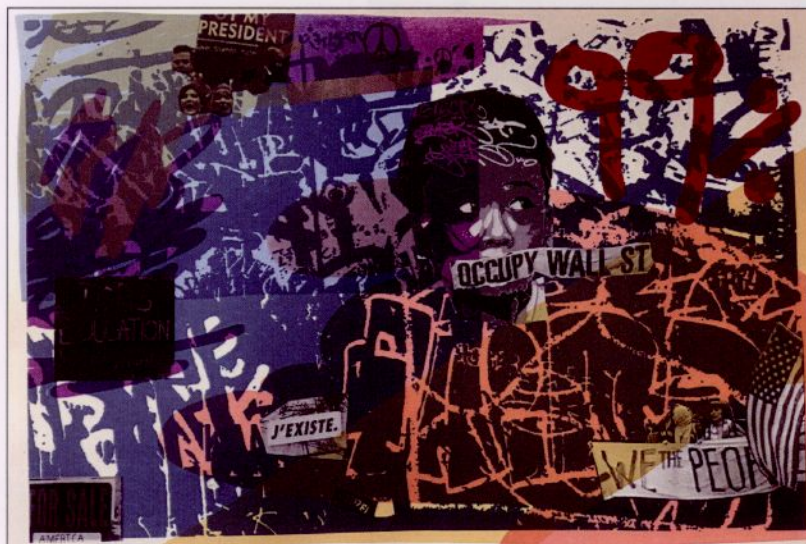
Mike Sonnichsen  
*Untitled (from the 8x8 series)*  
 Relief Print from 3 Etched Aquatinted Plates  
 Moscow, ID, USA



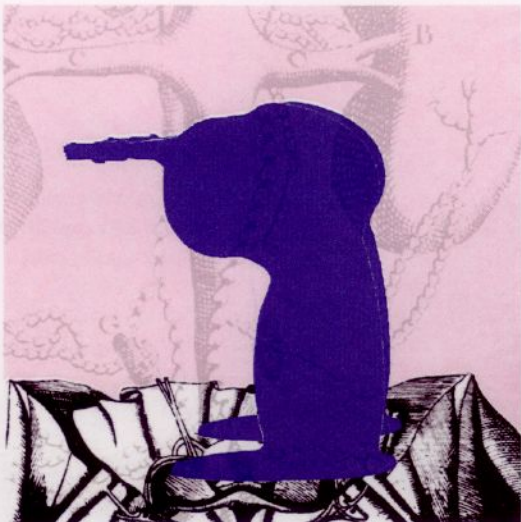
Craig Subler  
*Clandestine Operation*  
 Etching, Aquatint, Soft Ground  
 Gerrardstown, WV, USA



Colleen Sullivan  
*99: Who are the One Percent?*  
 11 Color Screen Print  
 Menlo Park, CA, USA





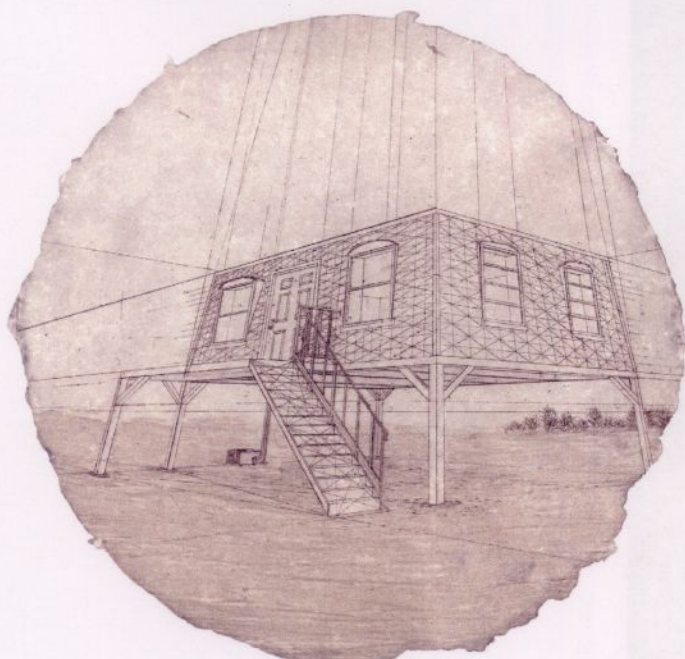


Lisa Turner  
*Objective #1*  
 Screen Print  
 Bellingham, WA, USA  
 \*Juror's Award

Patrick Vincent  
*Ocean's Bones*  
 Stone Lithography  
 Nashville, TN, USA



Melanie Robyn Wall  
*Anywhere but here*  
 Intaglio and Lithograph  
 Cleveland, MS, USA

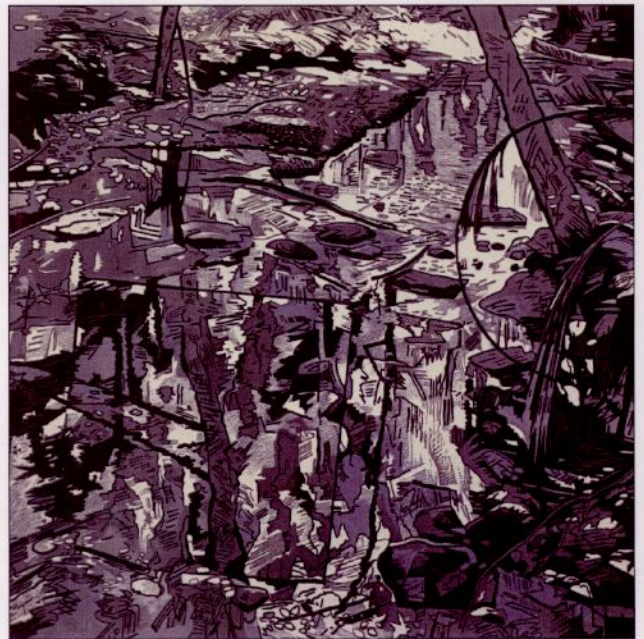






Art Werger  
*At the Crossroads*  
Color Mezzotint  
Athens, OH, USA

Donna Westerman  
*Water under the Bridge*  
Reduction Woodcut  
Orinda, CA, USA  
\*Juror's Award  
\*SFCA Recognition Award

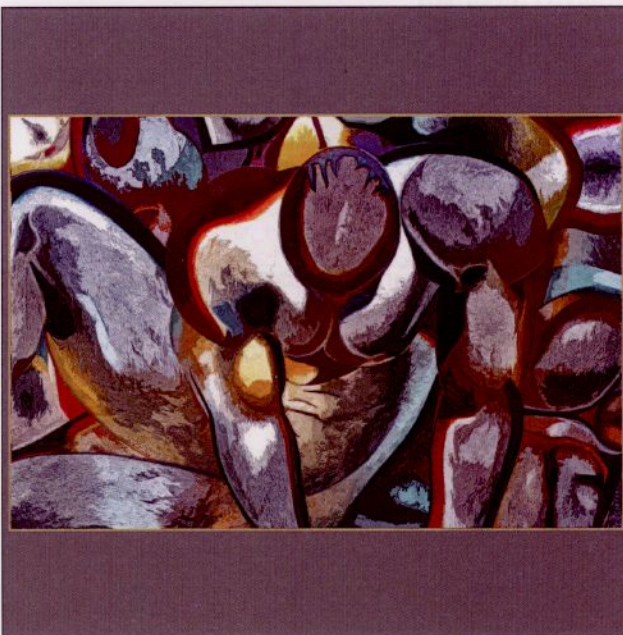


Linda Whitney  
*Red Fancy Shawl Dancer*  
Mezzotint  
Valley City, ND, USA





Jared Wickware  
*Portrait of Martha*  
 Copper Engraving  
 Honolulu, HI, USA



Shige Yamada  
*Narcissus*  
 Computer Art  
 Kihei, HI, USA



# Acknowledgments

**Jon Goebel**

*PSBN 2018 Project Director, Catalog Editor*

**Michael Marshall**

*Department and Gallery Chair*

**Darin Igawa, UH Hilo Graphics Services**

*Catalog Design*

**UH Hilo Faculty, Staff, and Community Volunteers**

Jon Goebel

Michael Marshall

**Gallery Committee, Student Volunteers**

Katya Hutchinson

Tiana Honda

Jessica Loeffler

Abraham Andl

Rachel Kishimoto

Madalyn Freedman

Jade Kauwe

Kawelina Cruz

**PSBN Accounting**

Mary Jo Riehm

The Hawai'i State Foundation on Culture and the Arts

The Howard and Yoneko Droste bequest

The East Hawai'i Cultural Center

*The exhibition catalog and Visiting Artist Residencies associated with this exhibition would not be possible without support from the Campus Center staff and UH Hilo Student Activities Council.*



UNIVERSITY  
of HAWAII  
**HILO**









# 2018

## 2018 Pacific States Biennial North American Print Exhibition



UNIVERSITY  
of HAWAII  
HILO